

*Washington 1/27/90*United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Propertyhistoric name Curt Teich and Company Building

other names/site number _____

2. Locationstreet & number 1733-55 West Irving Park Road not for publicationcity, town Chicago vicinitystate Illinoiscode ILcounty Cookcode 031zip code 60613**3. Classification**

Ownership of Property

 private public-local public-State public-Federal

Category of Property

 building(s) district site structure object

Number of Resources within Property

Contributing

1

Noncontributing

buildings

sites

structures

objects

Total

10

Name of related multiple property listing:

N/ANumber of contributing resources previously listed in the National Register N/A**4. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this
 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet

[Signature]
 Signature of certifying official

1-22-90
 Date

[Signature]
 State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet

Signature of commenting or other official

Date

State of Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

 entered in the National Register See continuation sheet. determined eligible for the National Register See continuation sheet. determined not eligible for the National Register. removed from the National Register. other, (explain): _____

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

IndustryCommunications Facility(printing)

Current Functions (enter categories from instructions)

Work in Progress**7. Description**

Architectural Classification

(enter categories from instructions)

Late Victorian/RomanesqueLate 19th and Early 20th Century AmericanMovements/Commercial Style

Materials (enter categories from instructions)

foundation Stonewalls Brickroof Asphalt

other _____

Describe present and historic physical appearance

The Curt Teich and Company, Inc. building is a heavy timber and masonry loft industrial structure. It consists of an original three story (west) section and a five story (east) addition. The building is located on the southeast corner of Irving Park Road and East Ravenswood, along the light industrial corridor next to the railroad tracks in the neighborhood known as Ravenswood. The building faces north on Irving Park Road.

The original building and addition share common floor levels and interior spaces, as well as mechanical systems. Both sections are rectangular in plan, with the newer addition repeating the bay pattern and fenestration of the older though differing in design details. The buildings are different in appearance, each reflecting the prevailing aesthetic and technology of the period in which it was built. They share the prime attributes of mill constructed buildings which are large windows, high ceilings and timber construction.

The earlier west section sets on property purchased by James McDonald about 1891 and transferred to his company, J. S. McDonald & Co., in 1901. The building was built during that time. It was then purchased by Curt Teich in 1910. Though the exact date and the architect of this building are unknown, it bears resemblance to the Dearborn Street Station at Polk and Dearborn, built in 1885 and designed by architect Cyrus L. W. Eidlitz. It is built of red pressed brick in a Romanesque design.

The more intricately detailed north west corner block was built of face brick, while the remaining portion was built of common brick and painted a darker more uniform red. The corner section is comprised of two bays, clearly articulated by insets with large tripartite/arched transom windows on the second floor in place of the sets of three windows featured throughout the rest of the original building. Brick arches frame all the windows, and extensive corbelling forms decorative panels and a wide bracketed cornice topped by a simple metal cornice. The steep pitched pyramidal roof over the corner block is in two parts, with a separate

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pyramid to further delineate the corner bay. Metal capped brick "finals" complete the decoration for the smaller corner pyramid. The building extends five bays both to the east and south from the corner section. These bays are repetitive sections of three segmentally arched windows each, separated by pilasters. The windows are wood, double hung sash, originally 6 over 6 lights though much of the sash has been replaced. A horizontal feeling is created by the extension of limestone sills, which form a continuous line at the third floor and at the top of the parapet wall, above the simple metal cornice. All sections other than the corner have a flat roof. Above the second story row of windows corbelling echoes that of the "bracketing" on the corner section. The main entrance is in the first floor bay just west of the corner section, of brick and limestone. It has been altered, probably at the time the west building was built, in 1922. At the southeast corner of the building, the small corner bay has different treatment also, with an entrance has been altered. Above this, according to records, was once a tall tower that was removed by Curt Teich in order to put in skylights to provide better light for the artists and photographers.

The five story east addition was built in 1922 when Curt Teich & Company needed room for expansion. It was designed by Curt Teich's brother, Frederick Teich, an architect who practiced in Chicago. It has floors that are 125'x125', identical in size to the west building. It is also of heavy timber construction but with smaller bays designed to carry very heavy floor loads for printing equipment. It is seven bays square, carrying through the fenestration pattern of 3 windows per bay, though they are divided only by a wide mullion. The limestone sills are carried through from the west section, as is the proportionate spacing between sets of windows. The original windows, as seen on the second floor, are wood double hung sash, 2 over 2 lights with a transom above. On the third and fourth floors, the windows were replaced in the 1970's with aluminum windows divided vertically into three lights. On the top floor, the original windows have been replaced with glass block. This treatment continues around the east facade of the building. On the south (rear) elevation, the windows are the original - one large industrial window divided into small lights. Again, only the fourth floor has been replaced with glass block. The corner bay, at the northeast corner, has a different treatment featuring only one window per floor, at different heights. This east section is built of the darker red brick popular at the time, with a more variegated look interspersed with limestone squares used on the "spandrels" between floors.

The interiors of the building are open space between bays with high ceilings. In the heyday of the company when both sections were fully utilized, the 5th floor of the east section contained the reception area, offices, mailroom, files, archives and advertising department, with some

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artists working on the west end. While the fifth floor office areas were more finished than the rest of the building, they were finished out sometime in the 1940's and contained no distinguished features such as woodwork or built-ins. The fourth floor was devoted to photography, with camera and darkrooms, photolith room, areas for working on color separations, a proofing press, and an art department for a segment of the company that printed movie posters.

The third floor was devoted to artists. At one time, there were 150 artists in this department retouching and coloring the plates for postcards. The second floor in both sections was devoted to printing presses, with up to 30 presses operating at one time. During World War II it also housed the Japanese Department - the area where, for supposed security reasons, all Japanese were required to work without access to the rest of the building. Employees of each part of the building were required to wear badges of a different color. The first floor of the building housed the shipping and receiving departments, cutting machines, time clocks, lunch room, etc. In the southeast corner of the west section was also the boiler and mechanical rooms. The third floor of the west section housed a photolith department. The paper generally followed a vertical flow pattern, being raised on elevators to the printing presses, and continuing back down for cutting and shipping. Meanwhile, the photo and artwork process began on the fourth floor and worked its way down to the presses.

The two buildings remain very much as they were when occupied by the Curt Teich Company. Due to the long occupancy of the company, they were kept in good repair. Postcards printed over the years by the company to advertise itself attest to the lack of changes made to the structures. The cards provide documentation and illustrations of the buildings from 1911-1974.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Communications
Industry
Commerce

Period of Significance

1910-1940

Significant Dates

1922

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Teich, Frederick, J. (1922 addition)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

At the turn of the century, view postcards were one of the early commercial uses of photography. Postcards filled the role of documenting places and events, familiar and unfamiliar alike, in much the same way as people themselves would have done - all for the accessible price of one penny. It was Curt Teich, Sr. who, out of a need to create a market niche in the printing industry, pioneered the postcard as we know it today, by recording and printing local scenes of interest across the country. In so doing, he also created one of the most important documents of Twentieth Century American life. Begun in 1898 as one of the earliest postcard printers in the U.S., Curt Teich and Company then went on to become the largest volume printer of postcards in the U.S. from the 1920's until the 1950's. The Curt Teich and Company building housed this company and its reactive from 1910 until its demise in 1974.

During its 76 years of operation, Curt Teich and Company was involved in developing and advancing the technology and processes of the industry. They developed early advances for chromolithography, and in 1909 were the first firm to successfully produce color postcards on an offset press. They perfected this process beginning in 1910 in the existing building, which enabled them to grow into the largest volume printer. They developed several new color processes in the 1920's and 1930's, setting new quality standards for the industry in reproduction. They also innovated the use of linen papers, and created new standards in graphics and art. This continued until the 1940's when another new color reproduction offset process was developed by Curt Teich, Jr.

In addition to views of towns and cities, the Curt Teich Co. documented political campaigns, wars and armed conflicts, suffrage and prohibition, ethnic groups, transportation, maritime history and social climates and fashion. In total, there were almost a million views of life in America, a collection that has been called "as complete a portrait of the nation as has ever been made".

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This property meets Criteria A, for its importance as the building in which Curt Teich and Company operated from 1910 until it was sold. In this building the work was accomplished that pioneered the postcard as a cultural history record, as an important American industry, and as an innovator of technology. The Curt Teich and Company building possesses excellent integrity as a means of representing its history to the public.

HISTORY AND SIGNIFICANCE1897-1909

Curt Otto Teich was born in 1877 at Greiz, Germany, the fifth child of Christian and Elise Tamm Teich. His father was a printer/newspaperman in Lobenstein who first came to the US in 1891 at the invitation of an uncle to see the World's Columbian Exposition. The opening of the fair was postponed until spring 1893, so Christian remained until then. When he finally returned to Lobenstein, he advised his son Curt to come to Chicago, so in 1895 Curt arrived and worked as a printer. At the end of 1897, he established his own printing firm at 5961 Clybourn Avenue. Business conditions were poor at the time due the recession and the over-crowding brought about by the many people who remained in Chicago after the fair. There was intense competition in every profession and trade. Curt Teich specialized in job, newspaper and magazine printing, resulting in a fair living for a few years.

In the spring of 1904, he decided to return to Germany to study the latest printing and lithographing processes. When he returned he started to print postcards by a new chromolithography process he developed. Lithography is the process of printing from a plane surface, traditionally stones, on which the image is ink repellent. Curt Teich used a stone printing process, and developed his own system creating black and white half-tone plates and adding colors by the lithographic process. Prior to that, photos had to be individually hand colored. Halftone engravings were reproduced for printing through a diamond-ruled screen whereby the image is broken into dots creating the light and shade of the original. Chromolithography, or color printing, used a separate plate or stone for each color. Color was applied to the original by "artists". Upon Teich's return from Germany, he employed a young accomplished lithographic artist, Otto Buettner, from Lobenstein, who became head of the Lithographic Art Department. As other German artists come to the U.S. they found employment with Curt Teich & Company, Inc. along with many of the German immigrants who lived in Chicago's north side near the river.

It was at this time also that Curt Teich had the idea that revolutionized the use of the postcard. Though his idea was to build a business and succeed over his competitors, in fact, he proceeded to document American life of the early 20th century. He set out by train across the country,

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and wherever the train stopped he got off with his camera and shot photographs of the local towns, buildings, streets scenes and events that made up life across America. He took orders and developed local distributors wherever he went, returning home with huge orders. Prior to this time, picture postcards were generally limited to advertising cards, wildlife, or a special tourist attraction. But almost every possible slice of life was captured by Curt Teich, documenting many changes in our society.

In the printing process, the heavy and cumbersome litho stones were soon replaced by metal plates. The artists traced the outlines of the colors on the plates, then designed the four separate color plates: yellow, red, blue, and pink. The zinc plates were etched, inked and pulled on transfer paper. Postcard designs were assembled, 32 subjects to a sheet, half-tones made from the photographs and printed in black ink on Miehle presses. Color impressions were assembled, stuck up and pulled over for color lithographing. The new process was named C.T. American Art process, but was not patented and was consequently copied by competitors.

Competition remained very stiff, particularly from importers who had been in printing a long time and were able to produce large quantities of view cards cheaply and duty-free. Then in 1908 a duty of \$1.25 per thousand was placed on imported postcards and Curt Teich & Co. was able to undersell and to make deliveries in 60 to 90 days, whereas imports took 6 to 12 months. Business began to burgeon.

About this time, the first small offset litho presses were manufactured by the Harris Company of Cleveland, Ohio. The offset press is a printing process in which an inked impression from a plate is then made on a rubber blanketed cylinder for faster reproduction. Teich sensed that not only better technology, but larger machines for more efficient production were necessary so he set out to obtain a new offset press large enough to print 32 subjects to the sheet. The Harris Company refused to build a 38 x 52 offset press, so Teich proceeded to New York and interviewed the Scott Printing Press Company. After conferences with designers and engineers, they agreed to build one, and an order was placed.

Upon returning from New York, the company had outgrown its quarters on Clybourn, and moved on May 1, 1907 into new quarters occupying one floor in a new fire proof building at Ohio and LaSalle Streets. The company was heavily indebted to the Hamilton National Bank of Chicago for new equipment. A recession shortly after caused the bank to call for immediate payment, but fortunately a family member was able to take over the loans.

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In 1909 the first experimental runs were made with the new press, with poor results. The press ran at such high speed that no hand feeder could service the machine. A new high speed mechanical feeder was ordered, and a young Austrian litho pressman working in Minneapolis was hired to be the new pressman. Within several months, adjustments were made and the new press and feeder were in operation. The company was now able to produce postcards almost as good as imported ones, so that contracts were picked up from companies that formerly imported cards. The factory began working two shifts to keep up with orders. It was the first firm in this country to successfully produce color postcards on an offset press.

1910-1939

By 1910 the quarters at Ohio and LaSalle were too small and it was decided to build. Three acres of vacant land were purchased at Oakley and the Chicago River and plans were prepared. The City of Chicago refused to issue a building permit due to a zoning problem, but fortunately an existing well built factory at Irving Park Road and East Ravenswood was for sale. It was purchased, consisting of the building covering one-half the block and vacant land on the other half. Rebuilding was started at the new plant, with three of the new large Scott offset presses, two of the smaller 36 x 48 Harris presses, new Miehle presses, and new camera and bindery equipment. At this time, the company was selling 150 million postcards a year.

The company continued to grow through WWI, and by 1922 the new five story building was erected on the vacant land. The capital stock of the company was increased at this time in order to reserve one-half the shares for the employees to purchase at a stipulated price. Soon after, the lithographic unions decided to strike for higher wages and shorter working hours. Teich felt his workers would not join in, since they already received higher wages than others in the trade and were shareholders. In fact, all but five supervisors walked out. Fortunately, the firm was able to redeem the stock from the striking employees and arranged to pay for the new building, which was erected under Landis Award Open Shop Working Conditions. A private vocational school was started to train new help and eventually turned out well trained lithographic artists, some who went on to top positions in other companies. For the next 15 years the industry enjoyed peace, prosperity and growth under open shop working conditions, despite the crash of 1929 and ensuing depression. Teich continued to travel extensively as the need arose throughout the U.S., Cuba, Mexico, Panama, and the Caribbean, and Hawaii to obtain good contracts for the company.

A new color process had been perfected by this time by Curt Teich & Company named CT Art Colortone. All manufacturing was now done by the litho-offset process. Colors were worked out on bristol cardboard and

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press plates produced by the new invented photo composing machines. Teich again went to Europe in 1935 to learn more about new methods and machinery.

In 1939, Curt Teich, Sr. suffered two heart attacks, and much of the company management was taken over by Curt Teich, Jr. who was catapulted from apprentice to the presidency of the company. Curt Jr. had joined the company in 1928, following his studies in printing and journalism at the University of Heidelberg. He, along with a team, soon developed the first photographic color process for postcards, which dramatically improved quality but increased production costs. Volume sales became essential since they were still expected to sell for a penny. By 1932 when Teich further upgraded the postcard process by using linen paper, most of the smaller competitors had dropped from the scene. By the late 1920's and through the early 1950's, Curt Teich & Co. was the world's largest volume printer of postcards, with an estimated annual production of some 250 million cards. During the 1930's and 40's the company employed about one thousand people, as many as one hundred fifty in the art department alone. These "artists" were responsible for creating a postcard view according to the wishes of the client, a task which, in many cases, involved retouching the image by hand or airbrush. It also involved eliminating offensive objects like telephone poles and wires, or trash bins, and adding desirables like puffy clouds and well dressed shoppers. The photographs came from Teich photographers and from clients all over the country, generated by an efficient network of salesmen.

When World War II broke out, Curt Teich & Co. solicited and received orders for printing military maps and manuals for the government. They printed some 3,160,000 maps - 50% of the maps for the army, and all of the invasion maps. There were three to four possibilities made for every potential invasion site, with the selected site maps sent on to the front, and the others sent to file storage. The mail room was top secret for this reason and Japanese employees were restricted from working in it. Up until WWII there was a Curt Teich and Company printing plant in the Philippines, but it was discontinued at this time.

In the area of printing technology, a new color photographic process had been developed by the armed forces in conjunction with Eastman Kodak Company. A practical color reproduction offset process was perfected by Curt Teich, Jr. and a team from the company. Named Curteichcolor 3-D, it was the most advanced natural color printing process for its time.

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The period following the war, however, was to be a turning point in the printing industry, and for the Curt Teich Company in particular. After the war, with the development of 35mm film, Kodak came out with a system for separations from actual color transparencies, called photographic color cards. Rather than sensing immediately this future direction of the industry, Curt Teich Company felt it was a fad, and continued production by their old methods. As the new process with 35mm faster color killed off the market for retouched photographs, the company knew it had to change. The changes required a tremendous investment and an idea in order to create a market niche. The idea was to produce a much higher quality card, made only from original transparencies, with more attention paid to the quality reproduction. This process was called Natural Color. This proved to be successful and the company continued, although the process was never sufficiently superior to knock out the competition. In 1960 Curt Teich Sr. arranged for the Curt Teich Foundation to purchase most of the company shares from the family. In January of 1974 Curt Teich Sr. died (at the age of 97) and later that year the foundation sold the company to Curt Teich Industries. In 1976 it was purchased by Regensteiner Publishing enterprises.

Curt Teich and Company left behind the most extensive worldwide archive of postcards known from one source. It has been called "a folk history of the 20th century". And yet, the collection is not just a record of our cultural history, but also documents the changes in the postcard industry and its technology. With over 1.5 million pieces, over one-third of the collection consists of the original artwork that went into the production of these items, including photographs, negatives, paste-ups, drawings, printing instruction, and client letters.

Many lines of descent merged to create the postcard as we know it today. There were the trade cards of the Seventeenth century, the elaborately decorated visiting cards of the eighteenth century, tradesmen letter heads of the early Nineteenth century, and pictorial writing paper of the 1850's and 1860's. The idea for the post card seems to have first come from a

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Post Office official of the North German Confederation in 1865. It was in answer to a need to simplify correspondence. The Austrians were the first to take up the notion, and the world's first postcard came into being on October 1, 1869. The first privately printed postcards, and first use of picture postcards, seems to have been for purposes of publicity. Though beginning slowly, the popular craze for postcards emerged in Europe in the 1890's and reached its heyday around the turn of the century, continuing strongly until World War II. In America, it remained an important means of communication for many more decades. The mobility of our society created by the automobile and its attendant services particularly lent itself to the picture souvenir postcard. On June 8, 1872, the U.S. Congress approved the issue of a government postal card. These were used for business, advertising manufacturers or industrial exhibitions. During the 1870's American greeting card publishers produced Christmas and New Year cards printed on the backs of the government postcards. But, officially, there were no pictorial postcards. Privately published picture postcards were first used in the U.S. for the World's Columbian Exposition of 1893 in Chicago. For the first time in the U.S., colored view cards of an exhibition, handsomely printed, were placed on sale. It wasn't until May 17, 1898, the year that Curt Teich & Co. was formed, that an Act of Congress was passed allowing privately published postcards the same message privileges and rates as the government issued cards.

Following the act, many publishers of cards set up in business, though most cards continued to be printed in Europe and imported. The cards were still mostly for commercial and advertising purposes, with some views of nationally prominent tourist attractions such as Pike's Peak and Niagra Falls. Curt Teich was apparently the first to foresee a market for postcards representing views of local interest to towns and communities of all sizes. His photographs of main streets were the most commonly printed view postcards. Photographs of individual buildings, advertising cards for local retailers, and cards of events such as festival days, contests, natural disasters or record snowfalls were also popular postcard subjects. Although Curt Teich & Company was one of the first U.S. printers of picture postcards, some of the other early companies were E.C. Kropp of Milwaukee, and Detroit Publishing Co.

9. Major Bibliographical References

- Carline, Richard, Pictures in the Post. Philadelphia: Deltiologists of America, 1972.
Deltiology, Volume 19, No. 2, Ridley Park, PA; 1981.
- Blankin, Marian, Picture Postcards, NY; Dodd, Mead & Co., 1974.
- Lake County Museum, Postcard Journal, Volumes 1-5, 1984-1989.
- Lake County Museum, Curt Teich Postcard Collection, Katherine Hamilton Smith, Curator.
 "Prince of Cards", Chicago Tribune Magazine, June 16, 1974, pp. 46.
- Ryan, Dorothy B., Picture Postcards in the U.S. 1893-1918, NY; Clarkson N. Potter, Inc. 1976.

 See continuation sheet

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67)
 has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings
 Survey # _____
- recorded by Historic American Engineering
 Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Curt Teich Postcard Collection

Lake County Museum

Lakewood Forest Preserve

Wauconda, IL 60084

10. Geographical DataAcreage of property Less than one acre

UTM References

A 16 444 180 4644660

Zone Easting Northing

C _____

B _____

Zone Easting Northing

D _____

 See continuation sheet

Verbal Boundary Description

Lots 1 through 10, Block 2, in Buechner's Subdivision of Block 2 in Subdivision of
 Section 19-40-14.

 See continuation sheet

Boundary Justification

These boundaries encompass the single parcel of land that was historically associated
 with this building.

 See continuation sheet**11. Form Prepared By**name/title Susan M. Baldwinorganization Consultantstreet & number 2800 N. Lake Shore Drivecity or town Chicagodate September 13, 1989telephone 312/281-7794state Illinois zip code 60657

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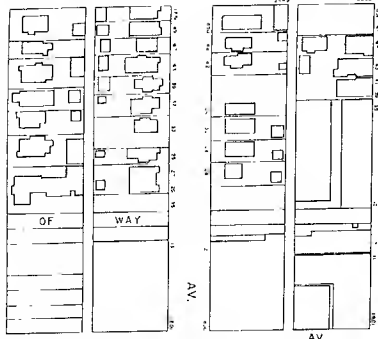
Staff, Frank, The Picture Postcard and It's Origins, NY; Frederick A. Praeger, 1966.

Teich, Curt, Sr., The Teich's Family Tree and History, Chicago, Curt Teich and Company, 1958.

Teich, Ralph, Chicago, IL Interviews, May 11, 1988, June 15, 1988, and unknown.

N WOLCOTT

AV.



IRVING PARK RD.

CHICAGO

RAPID

TRANS

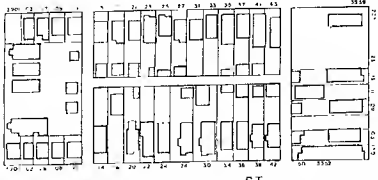
N. RAVENSWOOD

AV.



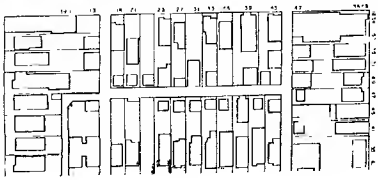
N. RAVENSWOOD

AV.



N. HERMITAGE

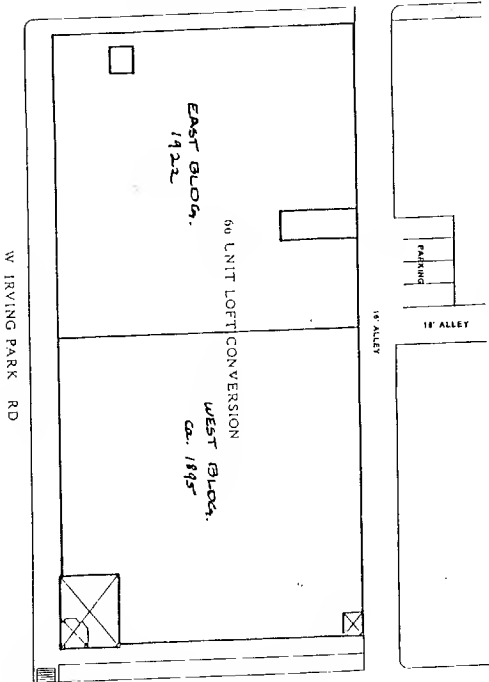
ST.



N. PAULINA



N. HERMITAGE AVE.



W IRVING PARK RD

N RAVENSWOOD AVE.



NORTH

SITE PLAN

PARKING

PARKING

18' ALLEY

The following activities have also been noticed in the National Register but were excluded from a previous notice:

NY: Property Name, Multiple Name, Address/Boundary, City,
Vicinity, Reference Number, NPL status

ILLINOIS

Clark County
Telfer, Curt, and Company Building
1723--55 N. Irving Park Rd.
Chicago 3/27/90 9000290

IOVA

Franklin County
Hessan Lincoln Reconciliation Plant
80 E. 56 of Hampton
Hampton vicinity 4/04/90 9000207

KANSAS

Wichita County
Seymour's Crossing Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Potawatomi Creek, NW of Greeley
Greeley vicinity 1/04/90 9000177

Barton County
Walnut Creek Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Walnut Creek, NW of Hazzard
Hazzard vicinity 1/04/90 9000218

Sevier County
Long Shoals Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Little Osage River, E of Fulton
Fulton vicinity 1/04/90 9000282

Chautauque County
Otter Creek Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
EAS 90 over Otter Creek, 3.0 mi. E of Cedar Vale
Cedar Vale vicinity 1/04/90 9000218

Cloud County
County Line Boustang
Metal Truss Bridge in Kansas 1861--1928 NPS
Over West Creek, W of Hollis
Hollis vicinity 1/04/90 9000219

KANSAS

Cloud County
Pall's Ford Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Salomon River, SE of Glance
Glance vicinity 1/04/90 9000217
Republican River Region Truss
Metal Truss Bridge in Kansas 1861--1928 NPS
Rt. 786 over the Republican River
Concrete vicinity 1/04/90 9000219

Crawford County
Little Walnut Creek Boustang
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Little Walnut Creek, NE of Walnut
Walnut vicinity 1/04/90 9000218

Dickinson County
Reylon Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
East St. over Haras des Lyones
Osawatomie vicinity 1/04/90 9000287

Doniphan County
Doniphan County Washell
Metal Truss Bridge in Kansas 1861--1928 NPS
EAS 28, 3.7 mi. NE of Doniphan
Doniphan vicinity 1/04/90 9000285

Frank County
West Sappa Creek Lattice
Metal Truss Bridge in Kansas 1861--1928 NPS
W of Horton over West Sappa Creek
Horton vicinity 1/04/90 9000291

Grant County
Jack Creek Ringpost
Metal Truss Bridge in Kansas 1861--1928 NPS
SE of Long Island
Long Island vicinity 1/04/90 9000218

Jefferson County
Jefferson Old Iron Boustang Truss
Metal Truss Bridge in Kansas 1861--1928 NPS
Off US 59
Osawatomie vicinity 1/04/90 9000218

Miami County
Carey's Ford Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Haras des Lyones River, E of Osawatomie
Osawatomie vicinity 1/04/90 9000218

KANSAS

Ward County
Washington County Ringpost
Metal Truss Bridge in Kansas 1861--1928 NPS
SE of Barnes
Barnes vicinity 1/04/90 9000218

Montgomery County
Independence Boustang
Metal Truss Bridge in Kansas 1861--1928 NPS
Over the Verdigris River, W of jct. of Burns and Myrtle Sts.
Independence 1/04/90 9000280

Osage County
Osage Creek Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Osage Creek, S of Coffeyville
Coffeyville vicinity 1/04/90 9000212

Barber County
Four Mile Creek Lattice
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Four Mile Creek, SE of Wiley
Wiley vicinity 1/04/90 9000281

Reynolds County
East Riley Creek Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over East Riley Creek, S of Belleville
Belleville vicinity 1/04/90 9000218
Riley Creek Bridge
Metal Truss Bridge in Kansas 1861--1928 NPS
Over Riley Creek, S of Belleville
Belleville vicinity 1/04/90 9000218

KENTUCKY

Harlan County
Platte River Campground
E bank of Platte R. in Sleeping Bear Bunes National Scenic
Expire vicinity 4/27/90 9000060

MISSOURI

Shannon County
Shannon Creek Site
Resource Restricted
Entrance vicinity 4/27/90 9000060

KANSAS ISLAND

Washington County
Kedon, Gen. Isaac Peace, House
1728 Kingstoun St.
Smith Kingstoun 4/23/90 9000056

MISSOURI

Stoddard County
Honey Creek Swiss Rural Historic District
SE of Prairie Du Sac
Prairie Du Sac vicinity 4/06/90 9000044

The following activities have been taken on the following properties:

NY: Property Name, Multiple Name, Address/Boundary, City,
Vicinity, Reference Number, NPL status, Requested Action, Decision Date

OREGON

Harney County
Harney Colow Historic District
Partly bounded by Cemetery Rd., Boba Ave., and Liberty St.
Harney 1801189
REGISTRATION DOCUMENTATION 8/01/90